



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

dramas. But he only approached it, and one of the great defects in the character of Emilia in 'Em. Galotti' must be ascribed to this. We have a number of utterances on this subject by Lessing at various periods of his life. We can see how his mind was occupied by it, and we can follow the gradual development of his views. Schmidt in his superficial, journalistic manner has no time to follow them. Perhaps he even does not wish to consider them, as the pessimistic public for which his book is intended does not believe in guilt. He therefore hurries on to the main point in Lessing's discussions of the tragic: the explanation of the *katharsis*. But instead of showing us the meaning of Lessing's words in the light that might be thrown upon them by a comparison of all his views, Schmidt proceeds in his usual manner. He quotes all the Frenchmen with whom Lessing differed, says a few things about Lessing's stand-point, and finally concludes his presentation of the case by stating and accepting Jacob Bernay's opinion on the subject. It seems to be an occasion of especial delight to Schmidt, that the Greeks sometimes took a tragedy for their souls as we nowadays take castor-oil for another purpose. Prof. Schmidt's incapability of treating æsthetic principles, the utter weakness of the whole method appears, however, when, speaking of the cause of our enjoyment of the tragic, he says: "Unsere Lust am Trauerspiel liegt in unserer allgemeinen Aufnahmefähigkeit und in unsrem Trieb alle in uns schlummernden Regungen zu bethätigen."

It is useless for Schmidt to cover his bare, dry reasoning,—a manner of treatment always connected with this method—by the flowers of an elegant style. He greatly enjoys the use of metaphors, but he forgets that the gift of creating them has been denied to shallow reasoning. We instantly discover how eagerly he has to hunt for them and the author's constant state of breathlessness steals silently and uncomfortably upon the reader. What a torture, for example, to hear him call Lessing's treatise: 'Wie die Alten den Tod gebildet' "ein duftiges Opfer für die antike Weltanschauung und Kunst." Besides these unfortunate metaphors, we find a number of expressions which are entirely out of place in a biography of Lessing. We certainly do not

believe in approaching the classics in full dress and kid gloves, but we equally despise that "Kneipendeutsch" which Schmidt is very fond of using. It is evident that he tries to imitate W. Scherer without having, however, Scherer's talent and sound judgment. But even Scherer in his desire to write an original style, is very often carried in wrong directions. The style of certain modern German journalists, an imitation of the French "causerie" which Scherer sometimes uses, is entirely contrary to the spirit of the German language. One need but look into German papers and periodicals of the common order to discover a provoking mish-mash, which passes for elegant German at present. The example of men like Scherer and Schmidt, who are presumed to understand the genius of the German language, will unfortunately only encourage this.

It has seemed necessary to speak of this last point, since Lessing himself was one of the greatest masters of German style. But if he could read Schmidt's book he would not only wonder at the style, he would be astonished at the whole curious picture which has been drawn of him in the nineteenth century. And perhaps he would really decide to come back again in order to show us who he was. Ja tapfrer Lessing, komm!

JULIUS GOEBEL.

The Syntax of the Subjunctive Mood in French, for High Schools and Colleges, by Alonzo Williams, A. M., Professor of Modern Languages in Brown University. Boston, Schoenhof; New York, Christern, 1885, 12mo., XII, 77.

The author's aim has been "to furnish a body of practical rules for class room use" and he has been eminently successful in his undertaking: this work is neat, handy, scholarly and well adapted to its purpose. Every French teacher well knows the great difficulty there is to make this perplexing subject of French Syntax comprehensible to the ordinary student. In many practical grammars, the details are so mixed, the essential are so bunglingly distinguished from the non-essential phrase-elements or, in some cases even, not at all separated, that the pupil hopelessly wades through the mass of material and comes out in the end with

cruder and more confused notions of Syntax than when he entered upon the subject; for, generally speaking, he must have some idea of syntactical relations to begin French with in our colleges, after having gone through a preparatory Latin course. All these common causes of bewilderment for the student are happily set aside in Prof. Williams' little book and we have, for the first time in our country, the knotty problem of the French subjunctive presented in a clear, logical manner, where the material is carefully digested and the details so arranged as to naturally supplement the laws of Latin taxis. We must bear in mind that the work is intended for High-school and College students only, and, as they are generally familiar with Latin, the nomenclature and phraseology adopted in the Rules are similar to those they have been accustomed to use in the study of the Classics. Whether this is the correct point of departure for formulating the grammar rules of the French, or of the Romance idioms generally, may be subject to discussion, but there is no doubt that, in the present condition of our study, this plan will facilitate the acquisition of the laws of phrase-setting in the modern language for such learners as this treatise is intended to help.

The Modern French only is here taken into account, with frequent references, however, to similar constructions in the Latin. The book is beautifully printed, with all the principal Rules in large and heavy type; the examples are well assorted, clearly presented, and furnished with abundant notes and remarks in small print, and, at the end, there is a good word-index, which makes reference easy to all the chief subjects treated in it.

A. M. E.

ANDREAS: A Legend of St. Andrew. Edited with Critical Notes and a Glossary by W. M. Baskervill, Ph. D. Based on the Manuscript. Boston, Ginn & Co., 1885. Pp. IX and 78. Intro. price, 25 cents.

Dr. Baskervill, Prof. for English at the Vanderbilt University (Nashville, Tenn.), began his career as an English scholar with the publication of his Leipsic dissertation in 'Anglia' IV, 139-167 (also printed separately), 1881. This dissertation consisted of a critical text, with

notes, etc., of the Anglo-Saxon version of the "*Epistola Alexandri ad Aristotelem*," one of the miscellaneous tracts bound up with the Bëowulf MS. It is, however, only Baskervill's text with variations, based on Wülker's private collation, that has been published, the promise under Wülker's signature,—"*Die erklärungen und weiteren verbesserungen zu diesem texte werden an andrer stelle abgedruckt werden*" remaining, to this day, unfulfilled. Simultaneously with the present publication, Baskervill's name appears associated with that of Prof. Harrison on the title-page of an American edition of Grein's Glossary as abridged and edited by Groschopp.¹

The Glossary promised in the title at the head of this notice is not yet published, so that a complete review of Baskervill's treatment of the poem can only be given later. In the meantime the complete text, with notes, at a trifling cost, should be everywhere welcomed.

In the preparation of this text the editor has again been indebted to Prof. Wülker for a private collation of the MS. recently made, and he announces that his doctrine has been "to adhere to the reading of the MS. wherever it was possible." This commendable conservatism is certainly carried too far where, in the absence of *some* emendation, the fundamental requirements in the structure of the verse are destroyed. But with the readings from the editions (*Grimm*, *Kemble*, and *Grein*), when not received into the text, plainly given at the foot of the page, the student may be stimulated to make a choice between them, if not indeed to venture a suggestion of his own.

Although the editor's work bears the stamp of great care and industry, some omissions here and there appear. The parallelism between *l.* 1656 and *ful. l.* 569 is certainly striking, and taken in connection with the phonetic argument makes Kluge's suggested reading '*weorc*' for '*weor*,' more than probable. In this same connection (*Anglia* II, 105-6) the editor may also find a confirmation of *bennum*, *l.* 1037: *fordënera*, *l.* 43, would deserve to be mentioned in the notes, if, as has been sup-

1. A Handy Anglo-Saxon Dictionary based on Groschopp's Grein, edited, revised and corrected, etc., by James A. Harrison, and W. M. Baskervill. New York and Chicago, A. S. Barnes & Co., 1885. A review of this work may be expected in the next number of the 'Notes.'